

The Armidale Symphony Orchestra

Violin 1

Errol Russell (concert master)

Colin Sholl

Kate Nash

Lucette Tolhurst

Leticia Tolhurst

Marie McKenzie

Kate Chapman

Steven Ellison

Violin 2

Marion Barford

Maurice Anker

Beth Kennrick

Yvonna Arnold

Michelle Guppy

Anne Gates

Zana Clarke

Violas

Suzanna Powell

Laurie Pully

Chris Cunningham

Hannah Rowland

Isobel Caley

Violoncellos

Sue Metcalfe

Ian Slater

Camilla Tafta

Jessica Stocker

Madeleine Kreuzler

Xenia Schmalz

Rhonda Davey

Claire Chapman

Doublebass

Wendy Griffiths

Arlene Fletcher

Vicki Harbison

Flutes

Geoff Derrin

Sharon Davidge

Oboe

Graham Maddox

Kate Worthing

Clarinets

Jane Growns

Chris Garden

Bassoons

Alex Bell

Melissa Norris

French Horns

Alastair Finco

Kate Boston

Kerry Hawkins

Jodie Winton

Trumpet

Frank Logan

Noelene McGrane

Trombones

David Brown

Simon Hughes

Bass Trombone

Margaret Sharpe

Tympani

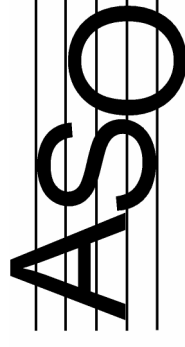
Murray Winton

Percussion

Stephen Sharpe

Richard Charlesworth

Armidale Symphony Orchestra



Music for Mothers Day

Conductor

Wendy Huddleston

Soloist

Robyn Bradley

3 pm 7 April 2006

Lazenby Hall, UNE.

Future Concerts

Armidale Choral Society and North Coast Camerata

Mass in B Minor by J.S. Bach

Conductor: Graham Maddox

Bellingen 30 July

Armidale 6 August

Armidale Symphony Orchestra and Armidale Musical Society

Gala Gilbert and Sullivan Concert

Conductor: Bruce Menzies

7.30 pm Saturday 19 August, Dinner Concert

3 pm Sunday 20 August, Concert

PROGRAMME

Overture “Hansel and Gretel” Engelbert Humperdinck (1854-1921)

Humperdinck’s first stage work, *Hansel and Gretel* had its first public performance in Weimar in 1893 with Richard Strauss conducting. Strauss was “totally enchanted” with the score, praising its “heart-warming humour” and “delightfully naïve musical idiom”. It was immediately popular in Germany and has remained in the repertoire of opera companies throughout the world. There is an abundance of wonderful melodies, many of which are based on popular songs and rhythms of the day. The overture begins with the beautiful “Evening Prayer” scored sensitively for four horns. After the simplicity of the opening the complex development of themes and harmonic structure is unexpected. The music finally returns to the simplicity and underlying religious atmosphere of the Evening Prayer” to conclude the work.

Piano Concerto in C minor K491, Wolfgang Amadeus Mozart (1756-1791)

Encountering the concerto form when both he and it were children, Mozart guided it through a sequence of experiments to maturity. Though composers after Mozart continued to experiment and some created masterpieces, none surpassed him in perfection of form, variety of colour, range of mood, and subtlety of characterization. Perhaps Beethoven might be said to have equalled him. The great C minor concerto was the last but one of the great set of 12 written in quick succession between 1784 and 1786. Mozart himself gave the first performance on 7 April 1786.

The work is characterized by a sense of disquiet, tragedy and desolation. The opening theme of the *Allegro* is as fateful as any of Beethoven’s C minor challenges, with its peremptory rhythm, its unpredictable upward leaps and its chromaticism. More intimate moments are allocated to the piano solo upon its entry, leading to a warmer major key. However the stormy development section banishes all gleams of hope as the minor tonality reasserts itself. The *Larghetto* introduces a simple but profound theme of simple purity and peace in the key of E flat major. There are still moments of great tragedy in one of the contrasting episodes. Mozart’s woodwind scoring is of exceptional beauty throughout, especially in this movement. The concluding *Allegretto* in C minor is a set of eight variations all continuing the dark and urgent undercurrent of despair of the opening theme. Only in the two variations in brighter major keys is there any sense of light. For the final variation Mozart changes the time signature from *alla breve* to six-eight, which only seems to heighten the tension with its frenzied chromatic passages.

The concerto demonstrates an equal partnership between the solo part and the orchestra as well as a more brilliant solo part. Mozart’s woodwind section is the largest of any of those for his concertos and he also employs trumpets and drums to heighten the music’s drama. The orchestral introduction to the opening movement is indeed of symphonic proportions.

INTERVAL

Symphony No 7 in D minor

Antonin Dvorak (1841-1904)

- I- Allegro maestoso.
- II- Poco adagio.
- III- Scherzo. Vivace- Poco meno mosso.
- IV- Finale. Allegro.

The seventh symphony of Dvorak is generally considered to be his best work in the symphonic form. Dvorak had become well-known and highly respected by London audiences and in 1884 he was commissioned to compose a new symphony for the (Royal) Philharmonic Society. Dvorak completed the work in March 1885 and conducted the first performance in St James’s Hall on 22 April 1885.

Dvorak had been through several crises in the early 1880s, and the symphony shows unmistakable signs of his troubled mind. Not only was he struggling to come to terms with the death of his mother, but he also was under pressure from his importuning friends who thought that his compositions should accord more closely with German ideals and principles. It holds an unique place in Dvorak’s symphonic output because of its grave, even austere themes, its dark harmonies and its Brahmsian concept of classical form.

George Bernard Shaw summed up the symphony thus- *the quick transitions from liveliness to mourning, the variety of rhythm and figure, the spirited movement, the occasionally abrupt and melancholy pauses, and the characteristic harmonic progressions of Bohemian music, are all coordinated in the sonata form by Herr Dvorak with rare success.*

Conductor: Wendy Huddleston

Wendy has been a regular conductor of the Armidale Symphony Orchestra and the Armidale Choral Society for many years, including choral works involving both the Orchestra and the Choral Society. She was Head Teacher of Performing and Creative Arts at Armidale High School prior to her retirement in 2000.

Soloist: Robyn Bradley

Robyn has a wonderful reputation as a fine performer and teacher. Although her first university studies were in the Sciences the pull to music proved too strong and Robyn returned to the piano when her children were young, studying first with Robyn Driscoll. Subsequently Robyn completed a B.Mus degree at the University of Southern Queensland, studying with Wendy Lorenz.